



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



SUMMER-SCENE IN THE PARK
By Wm. M. Chase

—C. A. Green Collection. Rochester, N. Y.

William M. Chase

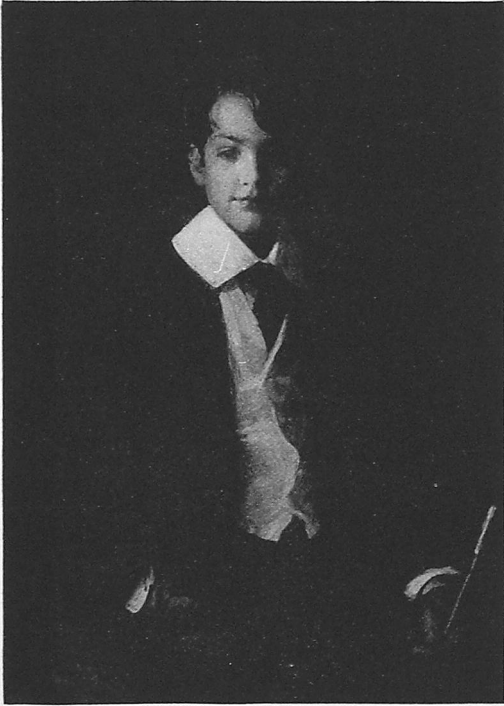
WILLIAM M. CHASE, the painter, who had been ill for some time, died last month at his home, 234 East 15th Street, in his sixty-eighth year. He is survived by a wife and eight children.

Painter of portraits, of textures, and still life, who won his first renown in St. Louis with arrangements of fruit, William M. Chase was one of the American artists in whom national consciousness in art made itself felt. He had a deep respect for the native art and faith in its future. As a teacher he was able to influence profoundly many young students. In his own paintings he showed the clear drawing and the matter-of-fact respect for his subjects which has been associated with the American character in the arts. Although he was totally distinct and very different in spirit from the men who were his contemporaries, Sargent and Whistler, his name was known

with theirs for individuality, an individuality which verged at times on the bold.

He was born at Franklin, Ind., on the 1st of November, 1849. The talent he showed as a boy for drawing and painting persisted through the hesitancy of his parents, and it was decided when he was nineteen years old to let him study. His first master was B. F. Hayes, in Indianapolis, then J. O. Eaton in New York, at the school of the National Academy of Design. The studies he made in St. Louis subsequently, of fish, fruit, and copper kettles, and of alluring textures, attained great popularity. Then an opportunity came to go abroad.

Chase elected to go to Munich to study under Carl von Piloty, director of the Royal Academy. A painting he sent to a friend in this country, "The Dowager," of an old lady in black satin brocade, with an Elizabethan



MASTER ROLAND DANA CHASE
By Wm. M. Chase

ruff about her neck, her aristocratic hands clasped idly in her lap, so captivated Eastman Johnson, then president of the National Academy in New York, that he purchased it at once. This triumph was followed by a commission from Piloty himself to paint the portraits of his children.

It was in the Munich period that the conversation occurred with Piloty, which Chase recounted much later, and which perhaps best reveals his attitude toward art in this country. In speaking of Piloty he said:

"By the way, I think I ought to tell you what Piloty once said to me about art in America. 'Yours will yet be the great country of artists and art-lovers,' he said. 'Everything points to it; you have the subjects, and you have the great inspiration of the place where life is being lived. Italy, France, Germany, Spain, England, these have had their day, the future is to America.'"

Of his own forebodings as he entered the Paris Exposition, once, he spoke as follows:

"I remember, for instance, when I visited the Paris Exposition, I was almost afraid to

cross the threshold of the American section of the art exhibit. I feared I would see nothing but imitations, more or less good, but, nevertheless, imitations of older work. But I was confronted by nothing of the kind. Instead, I faced paintings that were fresh, striking, and distinctive. Let those who still harbor the thought that art in this country is still in its infancy, bear in mind that at this exposition in a foreign land, and a land where they know something about art at its best, the exhibitors from the United States won two more medals than those from any other country represented there."

When the Art Students' League was formed in New York as a sort of secession from the National Academy, Chase was invited to become one of the lecturers. He was, besides, one of the founders of the Society of American Artists, a group of young American painters who sought, in the eighties, to broaden and to free the field of American art.

From the time of the Centennial Exposition in Philadelphia, in 1876, where he exhibited "The Court Jester," a painting that received high praise at the time, Chase continued to be represented in most of the large exhibitions. The honors he received are almost too numerous to mention in brief space. The city of Florence invited him to paint his own portrait for the gallery of the Uffizi. The Prince Regent of Bavaria conferred the decoration of the Order of St. Michael upon him. He was elected to almost every great art society in the world, and was *hors concours* at the Paris Salon. Medals were bestowed upon him and his fame as a portrait painter had something of the growth of Sargent's, whose manner he at times suggested.

The National Arts Club held a retrospective exhibition of Chase's work in 1910, and at that time one of his early pictures, "Ready for the Ride," roused the enthusiasm of a beholder, who wrote of it: "The subject is a woman in a highly picturesque riding costume, with a tall black hat, a black gown and yellow gloves, one of which she is in the act of drawing on. It would be difficult to exaggerate the beauty of the painting, over which time has already drawn a delicate veil of tone. The

WILLIAM M. CHASE

blond hair floating about the forehead has a quality to be envied by all but the masters of painting, the delicate, delightful modeling about the eyes and about the charming mouth, the firm, free drawing of the figure, the simple, manly, solid workmanship throughout—what promise of great accomplishment to give at the opening of a career!"

Among the honors which Mr. Chase received at exhibitions are the silver medal at the Paris Exposition of 1889; the first prize at the Cleveland Art Association in 1894; the Shaw prize at the annual exhibition of the Society of American Artists in 1895; the gold medal at the Paris Exhibition of 1900.

Of his intimacy with Whistler, during which they painted each other's portraits, one of the fruits was a crop of amusing anecdotes which Chase loved to tell. He had himself adventures, which he saw humorously. The tale of the famous codfish is in point.

One day the artist was attracted by a magnificent looking cod on the slab of a Kensington fishmonger's shop. He succeeded in hiring it for a couple of hours and set about painting it. When the two hours were up and the fishmonger's boy came to claim the cod, the painting was not finished. The boy departed and presently the fishmonger himself appeared. He seemed struck by Chase's work, and agreed to leave the cod, although that involved the risk of not selling it that day.

The Corcoran Gallery, at Washington, purchased the picture for \$2,000, and when Chase returned to London he called on his friend the fishmonger and begged him to accept some of the money in payment for his kindness. But this the worthy fishmonger refused to do. He congratulated Mr. Chase, and said: "It were a good portrait, to be sure; but wasn't it a fine cod?"

Particularly towards younger artists, especially Americans, Chase showed a graciousness that often encouraged them greatly. He bought many of their pictures and hung those by young painters next to those by old masters in his gallery.

It was once said of Chase, the artist, that he had, like Sargent, developed his style by an eclectic process.

"Mr. Chase's art is distinguished by its naturalness, its clearness of expression, its faithful record of facts expressed with grace and eloquence," said a critic. "He does not use the subjects of his paintings to express what is not in them. The hard, prosaic, matter-of-fact man of the world is reproduced on his canvas as true to life as is the character of one whose whole life is given to the service of humanity, to works of love and beauty.

... He does not use the world as a means to the expression of his own dreams, of what might be, or of what he would be glad to have the world become."

In his later years Chase's position in the art world was a recognized and a prominent one. Many of his pupils had attained recognition and fame. He was himself recognized as one of the foremost teachers of New York, and as a member of many art societies was able to exercise a strong influence on painting and upon exhibitions.

Among the societies of which he was a member are the National Academy, the Society of American Artists, the Ten, the Secession of Munich, the International Society of Sculptors, Painters, and Gravers, of London, the American Water Color Society; the National Institute of Arts and Letters, and the American Academy of Arts and Letters. He served several times on the Pittsburgh Jury, and he was a member of the Jury of Award at the World's Columbian Exposition in 1893.